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Notes of the Italian and German Editions.—An Engraving after one of the same Artist's Frescoes in the Chapel of Nicholas V. in the Vatican.—Amongst the undertakings contemplated for some future period may be mentioned—Translations of further portions of Vasari, with similar illustrations and Notes.—The publication of some unedited MSS. existing in Continental Libraries, and in our own.—Engravings of the following Works of Art:—The Cathedral of Orvieto, its Architecture, Sculptures and Fresco Paintings.—The Architecture and Sculpture of the Spina Chapel at Pisa; and the Pulpit by Niccolò Pisano in S. Andrea, at Pistoja.—The Church of S. Francesco, at Assisi, its Architecture, principal Frescoes, and other decorations.—The Frescoes of Giotto in the Arena Chapel, at Padua.—Those of Benozzo Gozzoli, in the Chapel of the Riccardi Palace, at Florence.—Those of Agnolo Gaddi, and Filippo Lippi, in the Chapel of the Sacra Cintola, in the Duomo at Prato.—The works of Giovanni Bellini, in the Churches of S. Zaccaria, the Redentore, S. Giovanni Crisostomo, and the Frari at Venice.—A Selection from the unpublished works of William of Cologne, Van Eyck, Memling, &c."

EFFECT OF POLITICAL CHANGES ON ART.

Political changes and the state of affairs on the Continent have been and continue to be unpropitious to Art, and almost ruinous to artists. The Stuttgart *Kunstblatt* has, after a long career, just been discontinued:—a fact, however, the less to be regretted inasmuch as it had for some time past exhibited symptoms of decline. After Dr. Schorn's death, a change not for the better came over it:—from that time it began to give all its sympathies to the merely historical and antiquarian study of Art. The *Litteratur Blatt* has shared the same fate as the *Kunstblatt*;—as have likewise several other periodicals. A dark cloud has come over architecture and architectural publications. Some of the latter which were considerably advanced—among them Cossina's *Fabbriche di Milano*, the *Fabbriche e Disegni di Diedo*, Gladbach's continuation of Moller's work on Gothic architecture—are stopped, without any present prospect of their ever being completed. Others which had been just commenced and promised well, have been nipped in the bud. All this is the more to be regretted because no works of the same class are brought out in this country. The Continent has of late years supplied us with architectural *prachtwerke*,—and while that source is choked up by social ruins, we know not where else to turn for draughts of the same kind of knowledge.—*Athenæum*.

THE FRENCH ARMY IN ROME

The French army of occupation in Rome have at length found something to do. Repudiated by the Pope, in whose name they are encamped on the Janiculum—repulsed by the people, in whose behalf they, as they said, landed at Civita Vecchia—they have been sadly at a loss how to find means of passing their time. A happy thought has inspired their rulers, it is said. Rome is rich in remains of antiquity; French troops are the soldiers of civilization, though they *did* bombard the capital of Art. As a sanitary exercise, then, the armies of France are to be set to work to dig up the pavements and look for Roman gods and goddesses, vases, ornaments, or whatever else fortune may lead them to turn up. At starting, the difficulty is to determine on a place to begin with. The Forum was thought of; but it has been so excavated at various periods by order of the Popes and by private speculators, that it is scarcely likely to yield anything to the soldiers of France beyond the employment. There can be no objection to these "diggings;" the work is at any rate free from most of the objections to be urged against military operations. A more powerful sovereign than Louis Napoleon once led a mighty army from the self-same Janiculum to the northern coast of France, and there set them to gather sea-shells. It was a foolish thing *then* to march so many men so far without good motive; but having got them there, the wisest thing that could be done with them was adopted. It is the same now. In history we prefer the farce to the tragedy. In the agreement entered into between the two high contracting courts, it is stipulated that the French are to have all the artistic illustrations which may be found—the Romans, the historical monuments. A commission of French and Italian *savans* is to be named, under the command of engineer officers, to direct the excavations. The only encouragement which this enterprise has met with, as yet, is to be inferred from the following paragraph:—"They have found in the Forum of Trajan a stone, the inscription on which is of great value, and will rectify several dates in ancient history." It is not said *who* found it, or when it was found—the inscription is not given—the dates which it will correct are not named. Thus far, the results of the "diggings" may be considered as *nil*. If these thirty thousand men would turn out with their spades into the Campagna, one might answer for the fruits of their industry; but we have little hope from the *Forum Romanum*, beyond the fact that it will keep the diggers out of mischief.—*Athenæum*.